Club Sandwich

SPRING 1994 No 69

ACCESS ALL AREAS

in this edition...

WRAPPING UP THE TOUR

A LETTER TO JOHN

AMERICA GETS READY TO EAT

THE FIREMAN RUSHES IN

...and much more

SUE'S LETTER

Last December, at the end of the year-long New World Tour, Paul decided to take a well-earned sabbatical from work during 1994, so this year, for the most part, will be a quiet one with Paul largely out of the public eye. There will be exceptions to this, though, when he fulfils a number of already-planned engagements — such as his appearance in New York during January to induct John Lennon into the Rock 'n' Roll Hall of Fame (see A LETTER TO JOHN in this issue) — and his appearance with Linda at the London première of *Wayne's World 2*, an event which benefited LIPA, the Liverpool Institute for Performing Arts (see pic in this issue). But since then he has remained fairly quiet.

This Spring issue of the *Sandwich* therefore gives us a chance to dot the i's and cross the t's on the New World Tour, looking at it from Paul's own perspective in IT WAS REALLY GOOD FUN..., focusing on the just-issued video (see LONG LIVE LIVE) and presenting the definitive list of all the dates and venues, which will be an invaluable resource for the true McCartney addict and music archivist. By no means least, we also present a sample of the NWT feedback we've had from you, the readers, in a special LISTEN TO WHAT THE FANS SAID.

Having Paul not *quite* so pressured has certainly benefited this issue of *Club Sandwich*, for not only has he had the time to give us his personal impressions of the tour but we also have his comments about the innovative album by The Fireman, *strawberries oceans ships forest*, a "secret" collaborative effort between Paul and Youth issued late last year. Now I can reveal that the hush-hush nature of this project caused our exacting writer/editor Mark Lewisohn some heartache as he was unable to include it in last issue's already remarkably lengthy list of Paul's 1993 releases — all he could write was "and, still, this may not have been everything..."! Lastly, but very importantly, we have Paul contributing his thoughts on the barbaric practice of whaling in AND IN THE GREEN CORNER.

Someone who will *not* be keeping a low profile this year, especially in the USA, is Linda, whose range of frozen vegetarian meals will be going into the food cabinets of American supermarkets this Spring. (See A LETTER TO AMERICA.) To publicise the launch Linda will be visiting Fairmont Foods' Minnesotan production factory in April and will follow this with a four city promotional tour in May (Chicago, St Louis, Denver and Minneapolis). So watch out for her on local and national television, and be sure to tuck into her great food!

Incidentally, to update you on another Linda project, her Natural Perspectives scarf collection for Timney-Fowler is continuing to attract attention after last autumn's successful launch and the piece in our Winter *Sandwich*. At the moment buyers are in the midst of being shown a new collection which will be in the stores for autumn/winter 1994, so we'll keep you posted on this later in the year.

I hope some of you in America have managed to see the 'Drive My Car' video which will spearhead an important worldwide campaign by RADD (Recording Artists against Drunk Driving). It was premiered in short version on The American Music Awards but ABC's *In Concert* on 4 March screened the full-length video. Produced by Gary Legon and Marcy Gensic it features an all-star cast including Paul McCartney, Ringo Starr, Phil Collins, Little Richard, Graham Nash, the late Harry Nilsson (whose death in January saddened us all) and Julian Lennon. RADD plans to distribute the video to all major networks as well as to schools and youth clubs, while an audio version of the new recording is being produced by Paul Rothchild. Good luck to such a worthwhile and important effort.

Along with our regular features — WRITE AWAY and MINING THE FILM AND VIDEO ARCHIVE — plus some information on another MPL music publishing sampler which can't be bought in the shops but *can* be won by three of you, that just about wraps it up for now.

'til the Summer issue

Sue

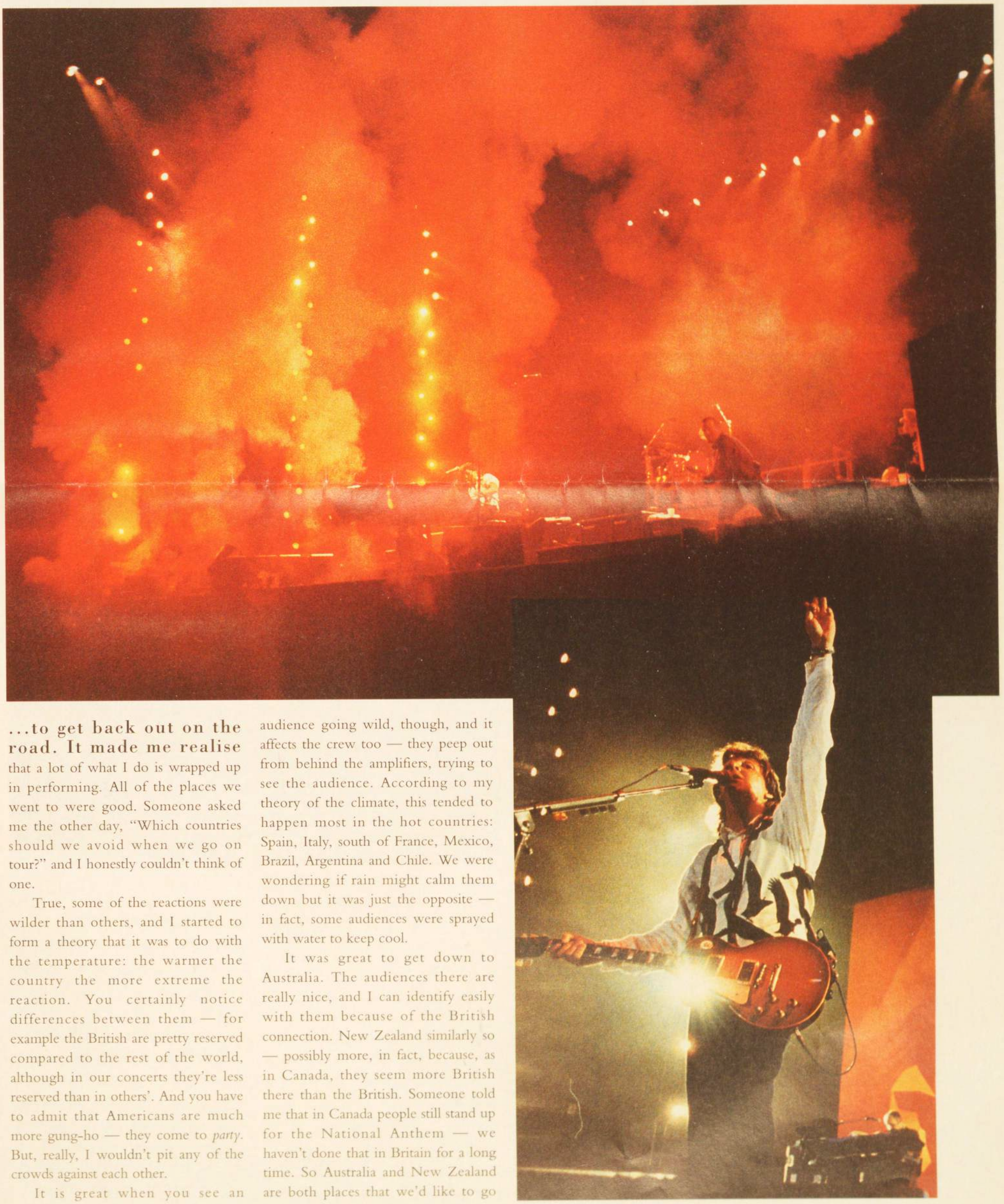
PHOTOGRAPH: MASSA

The New World Tourists

PAUL LOOKS BACK AND SAYS

IT WAS REALLY GOOD FUN...

PHOTOGRAPHS: ANDONI CANELA, ROBIN GIBSON, MASSA



...to get back out on the road. It made me realise that a lot of what I do is wrapped up in performing. All of the places we went to were good. Someone asked me the other day, "Which countries should we avoid when we go on tour?" and I honestly couldn't think of one.

True, some of the reactions were wilder than others, and I started to form a theory that it was to do with the temperature: the warmer the country the more extreme the reaction. You certainly notice differences between them — for example the British are pretty reserved compared to the rest of the world, although in our concerts they're less reserved than in others'. And you have to admit that Americans are much more gung-ho — they come to *party*. But, really, I wouldn't pit any of the crowds against each other.

It is great when you see an audience going wild, though, and it affects the crew too — they peep out from behind the amplifiers, trying to see the audience. According to my theory of the climate, this tended to happen most in the hot countries: Spain, Italy, south of France, Mexico, Brazil, Argentina and Chile. We were wondering if rain might calm them down but it was just the opposite — in fact, some audiences were sprayed with water to keep cool.

It was great to get down to Australia. The audiences there are really nice, and I can identify easily with them because of the British connection. New Zealand similarly so — possibly more, in fact, because, as in Canada, they seem more British there than the British. Someone told me that in Canada people still stand up for the National Anthem — we haven't done that in Britain for a long time. So Australia and New Zealand are both places that we'd like to go

back to visit, particularly the South Island of New Zealand. Wix and his wife Margo were the only two who got a chance to go and swim with dolphins and we were all envious.

America was brilliant. We had a real good time, and there were one or two very special shows there. For the *Paul Is Live* album we found that Boulder and New York were two that had been particularly good, although we pretty much got a track from all of the gigs that were recorded.

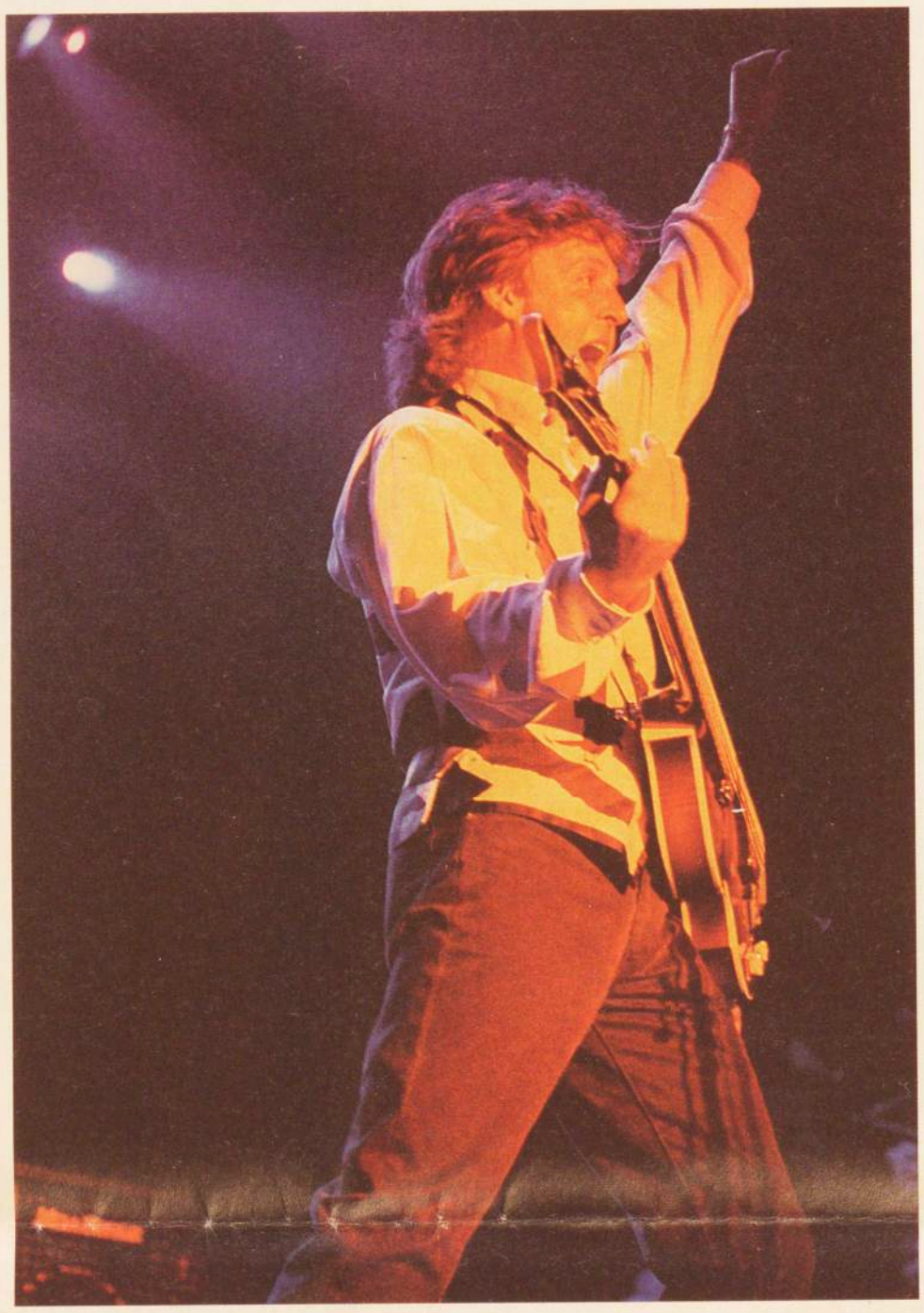
Japan was very nice — even though we weren't intending to go there. Basically, what happened was that we realised halfway through the New World Tour that there had been budgeting mistakes. It's usual to spend less than the amount raised by ticket sales — that's simple business sense — but due to one thing and another there were mistakes in the budgeting department. This was like a double-edged sword: on the one hand it meant that we had to play for longer than we intended, which we thought might be a bit of a bummer, but on the other hand the places that we added, Japan and South America, were among the highlights of the whole tour. Anyway, in the end we turned the budget situation around and everyone got paid. Not that I need the money, but I still like to feel that if we bother to get out there then, like everyday working people, we'll see some sort of reward. The Beatles once played for "all the Coca-Cola you can drink" but for a while on the New World Tour it was looking as if we weren't even going to get that.

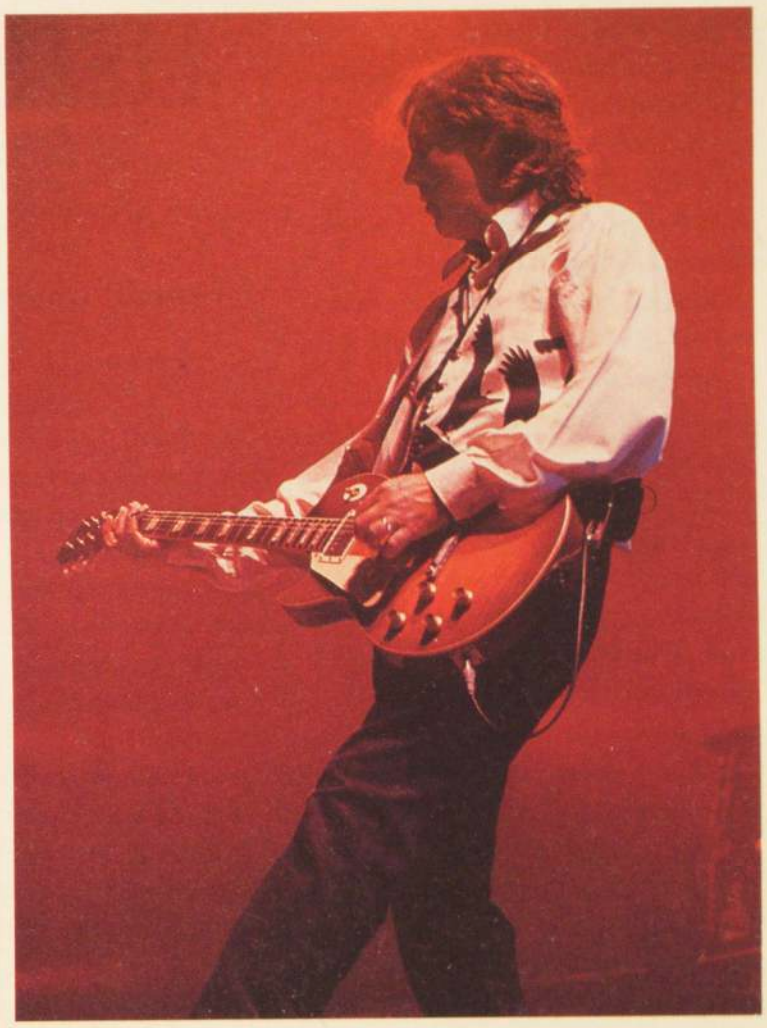
The only possible hiccup on the tour was when we got to Norway. It was well known that our anti-whaling stance would cause a few problems there and I did a couple of TV interviews making clear my thoughts on the subject. Generally, though, I thought they were quite fair in listening to our point of view.

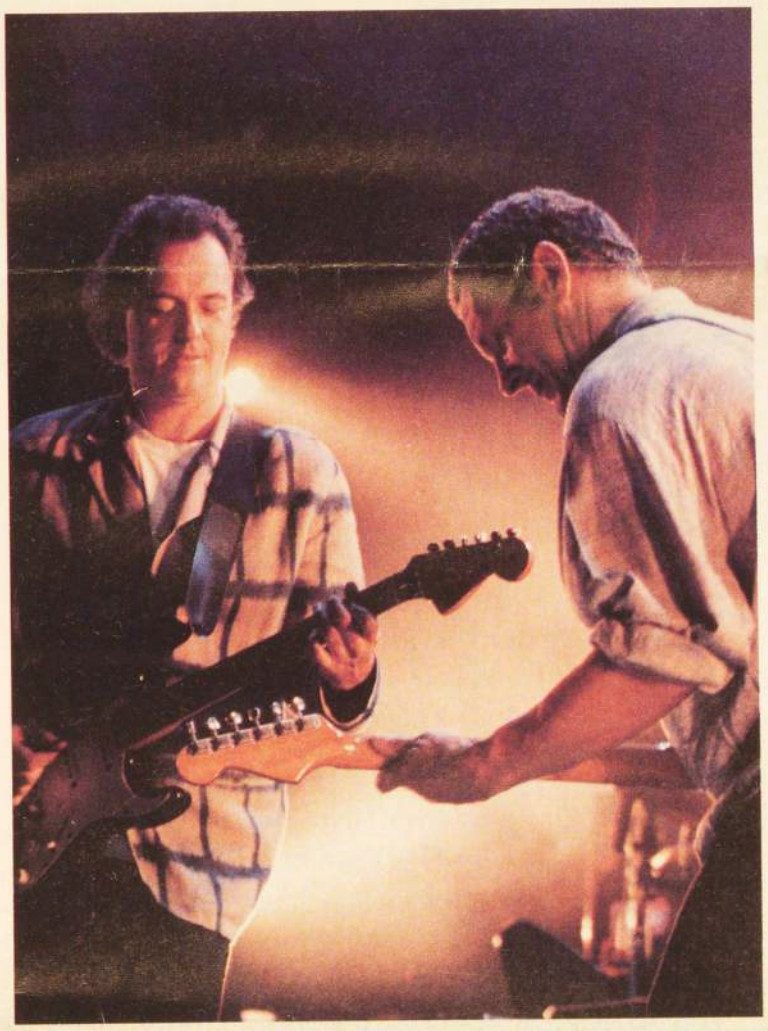
It was always interesting to see how the pre-show film was received. Sometimes there would be *huge* cheers for the Greenpeace boat, sometimes the reception was lukewarm. All in all, though, it was successful, and I still think it was quite brave of us to do; we were nervous in the beginning but it worked out well in the end. The very worst it did was create debate, and that's *always* a good thing.

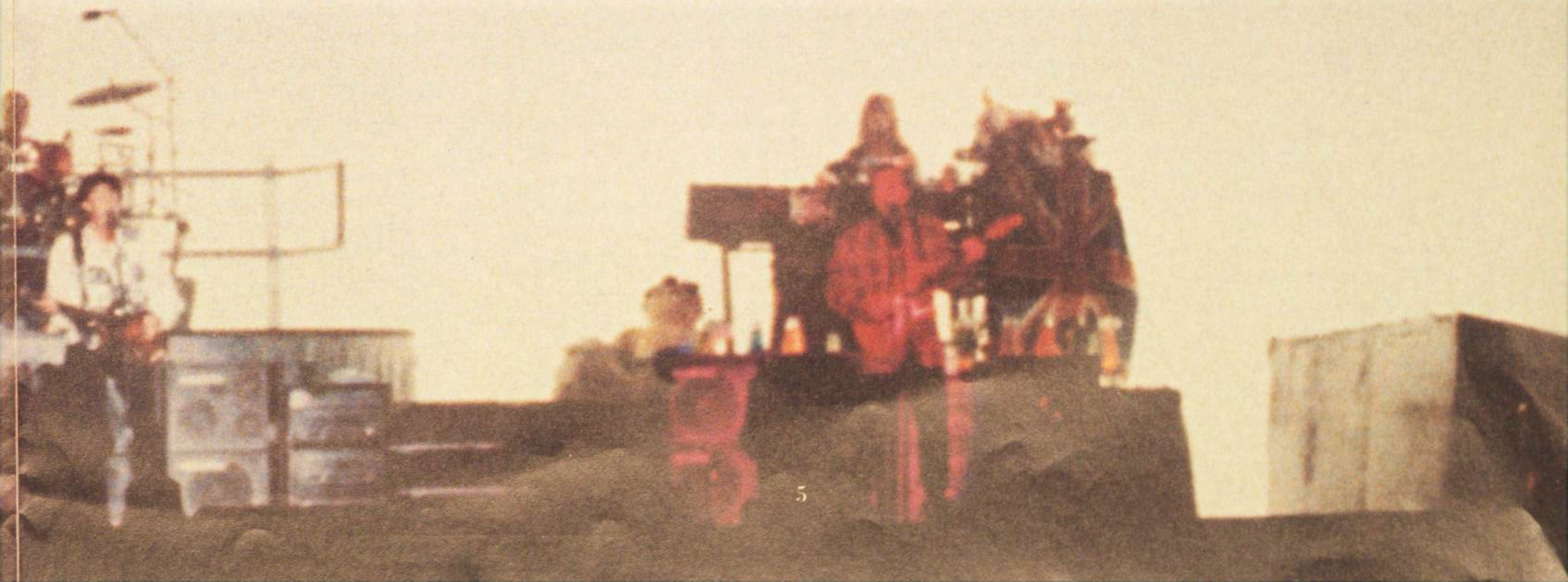
I don't really like to compare the World and New World tours against each other. This time around *possibly* felt better because the band had been together longer, and we all knew a bit more about what to expect, whereas the first time it was a new band and we were feeling our way. But it really depends on what show you saw: there were concerts on the World Tour that were better than some on the New World Tour. And it depends, also, on what you think makes a great show. Many of the crew thought the South American dates were the best because they were the wildest. Some might even say that Paris was the best because I forgot the words to 'Penny Lane'. The first and second verses aren't interchangeable — they both lead to different places — so when I tried to change them, to get out of my panic, I found myself in a worse panic and actually had to stop the performance, something we never had to do elsewhere. But we had a few friends at the show and they said later that it was the best bit, and on radio the next day the man was saying, "There was this marvellously human moment where Paul totally forgot the words"! In fact, one of my friends said I should deliberately do the mistake in every show, to which I replied, "You're kidding! I'm going to have a heart attack every night just so you can have a bit of fun?"

Yes, it was a great tour, and there was a lot of emotion. We're really happy that we did it.









LISTEN TO WHAT THE FANS SAID

A small, random selection from the hundreds of letters you've sent us

Dear Paul
I want to thank you for giving the Fun Club members the opportunity to purchase Preferred Seating tickets for your New World Tour. My husband and I flew to Atlanta for the show at the Georgia Dome, and took the underground train to the stadium. The train was packed full of people and when I looked around I saw NWT tickets sticking out of pockets everywhere. Everyone on the entire train was going to your concert.

We got inside the Dome and began the lonnnnnnggg way down to our seats. The ushers kept pointing down, down, down. One usher even asked us how we got such good seats. I was thrilled. We finally got to our row on the floor, right in front of the stage in front of Hamish! Eleventh row — not bad!

I looked around at all the different people. The lady sitting next to my husband was at least 70 years old. She was with her daughter. The two girls in front of me were at least 15 years old (totally prepared with signs). Another lady in front of me was really prepared — with blinking signs. A Mom and Dad were behind me with their two children, all wearing T-shirts from the '89-'90 World Tour. Hey, I was in the right place.

The film before the concert affected me in many ways. I really enjoyed the videos of the Beatles, Wings, you, Linda and family, and the music. The animal cruelty videos made me feel the way I always feel when I see or hear of this. I get very angry. I have been a member of PETA and other animal rights organisations for a long time so I am aware what goes on. I'm sure many people in the audience were affected by this film. I'm sure the film changed many people's way of thinking or gave them something to think about.

Your concert blew me away, as I knew it would. Everything was fantastic: the music, you, the Band, the film, the artwork, the photography, the people, the time.
Sharon Hale, Jefferson, MD, USA

Dear Linda and Paul
Thank you for coming to Australia — you have made this the most important, happy time of my life. Most of all, though, I want to thank you both (especially you, Linda) for helping me to decide to go vegetarian. I'm losing weight, my metabolism feels so much better and I've just about convinced my mum that all those old wives' tails about vegetarianism are not true. Thank you both for all the years of music and happiness you have brought to me.
Greg Swan, New South Wales, Australia

Dear Paul
Just saw the concert in Milwaukee and, thanks to the Fun Club, had wonderful seats. It was in the 50°s and raining, we were dressed in winter coats, hats, gloves, soaked to the bone; every time we clapped you could see water spraying from our gloves. But what a fantastic show. It was all worth it. As we were leaving a guy stopped us and asked how we got such good seats. We told him it was through the Fun Club and he said "What a great thing to do." Yeah, I thought. Thanks for the opportunity. The whole night was fantastic.
Patti Kunz, Palatine, IL, USA

Dear Club Sandwich
I attended Paul's concert at Earl's Court and must say that it was the best concert and had the best atmosphere than any other concert I've been to.
Catherine Ricketts, Canterbury, England

Dear Paul and Linda
You have no idea what effect your opening film had on me. Just prior to the Las Vegas concert I had read *Free The Animals* by Ingrid Newkirk. The book made me frustrated that I couldn't let thousands of people immediately know what goes on under the guise of science and humanity. And then, not a week later, your film was doing just that! You reached thousands instantly, powerfully and most effectively. Your film alleviated a lot of my frustration — therefore it was a tremendous relief and release for me. Then, when you sang 'Looking For Changes' it just about did me in. My dream is for you to announce from the stage that every human got the message and your animal segment in the pre-show film is no longer necessary. I found the shows to be extremely healing musically, lyrically and vocally — it was just the best time of my life.
Regina Perretta, Oakland, CA, USA

Dear Paul, Linda and Band
I don't suppose you will ever get to find out about this letter but I feel better for writing it. It is 3.30am and I've just returned home from seeing you at Earl's Court. This is the fourth time I've seen you, Paul, but this time it was something else. You were absolutely out of this world. Your voice was the best I've ever heard it. Keep on rocking.
Anne Chilcott, Swansea, Wales

Dear Club Sandwich
As a Paul McCartney fan of the past 30 years I waited months with great enthusiasm for the New World Tour to reach Orlando. The day finally came — and what a great concert! The fans were busting at the seams with admiration for Paul's spirit, musical talent and energy. He appears to sing to the fans with great feeling and identity. Whether intended or not, Paul's musical performance invites us into the world of our own soul and brings awareness of the importance of people and each other to mind. Often we get caught up as individuals and do forget the world as a whole.
Sandy Doyle, Casselberry, FL, USA

Dear Linda
I think the work you do to help animals and save our planet is brilliant. Good luck with your campaigns. I went to see you, Paul and the Band at Earl's Court and the show was absolutely wonderful. Just one thing: next time could you do 'Cook Of The House'?
Siân Lambert, Notts, England

Dear Mr McCartney
I recently attended your concert in Minneapolis. It was breathtaking. Many of the fans were in their teens and twenties and they shared the love of your music. Most importantly, I asked them their reactions concerning the awareness you have generated, in concert, in your songs and in the media.

To sum it all up, they fully support these concerns as well. You created this awareness. In concert you showed them the terrible state this world is in and that we must all pull together to correct it. They were indeed impressed. Please continue to spread this awareness for many years to come.
Janice Shenko, Chicago, IL, USA

Dear Paul
I went to Earl's Court and want to thank you so much for everything — the band was wonderful, the concert was incredible, the whole evening was inspiring and uplifting. I totally agreed with the pre-show film about animal cruelty. It did shock me — I was shocked because it made me realise that I'm not doing enough to stop the appalling maltreatment of our friends. You reminded me that I do have a voice.
Rebecca Cook, Dorset, England

Dear Club Sandwich
I saw the Minneapolis show and it was the most exciting and touching event that I ever attended — there is no doubt that it was the highlight of my senior year at high school. Although I am only 18 I look up to Paul as a role model, an activist and, of course, the greatest songwriter and entertainer of all time. Most people my age listen to the rap and hip-hop scene of processed groups who cop negative and violent attitudes. McCartney, on the other hand, is a regular guy who likes to make music. Sure he has a lot of power but I've never seen him act like a demi-God or better than anyone else.
Steven Mattson, Duluth, MN, USA

Dear Sue
I'm so happy! I went veggie in July — the film at the beginning of the concert was *it*. I went back and forth before but now I finally did it and it feels so good!
Caren Felzer, USA

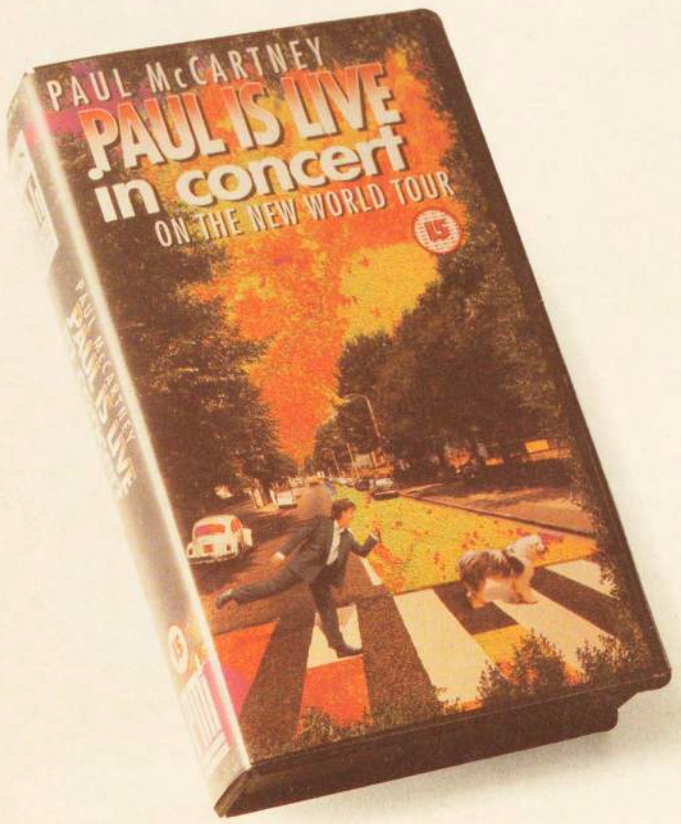
Dear Club
I attended two shows (Gothenburg and Stockholm) and, needless to say, it was fabulous to see and hear Paul and the Band again. But having read the "My Brave Fate" piece in *CS67* I feel a need to defend what might seem a lack of interest.

Us Scandinavian folk are not known to be very ardent or spontaneous but this doesn't mean we don't *feel* as much as our fellow humans. Personally, I sang along in every song and certainly didn't sit down during the rockers. I didn't feel, however, like standing up and waving my arms for two hours on end. I don't like to feel that I *have* to act in a special way. Standing up and waving my arms is not our way of showing our love for the music and the artists. I do hope that Paul and the Band didn't find us too stuffy and didn't think we weren't interested — I lost my voice from shouting so much.
Nina Lundholm, Gothenburg, Sweden
PS. Please give Hamish a kiss and hug from me — I really enjoyed watching him play and sing. I was in the fourth row in Gothenburg and got a really good look at him: he's actually cute and should have a fan club of his own...

Dear Fun Club
From the time Paul walks out on stage until the time he leaves he creates so much happiness and joy that it's really hard to put it into words. I just hope he doesn't stop touring for a long time to come. To do what he does, and for so many people, and for putting up with the press after all he's given and all he done and keeps doing, it's amazing.
Mark Pecho, Glenview, IL, USA

LONG LIVE LIVE

There's now a *Paul Is Live* live video to complement the *Paul Is Live* live album. We press to play



We've all been through it: you get home from the rock show still enthusing about how amazingly fantastically wonderful it was, then switch on the TV a few days later to catch the recorded highlights and wonder if it was filmed at the same event. Or you buy the video a few months later and wonder if it was filmed on the same *planet*.

Rock concerts are like that: *you have to be there*. It's the one thorny problem that still has to be overcome in this high-tech age — how the magic of the rock concert can be transported to a different place and time, to the viewer at home not intoxicated by the buzz of an auditorium, to the viewer who can't appreciate the expensive splendour of the light show and sound system, to the viewer who hasn't queued for a ticket and then queued again, waiting for the arena doors to open.

Indeed, until "virtual reality" rock concerts are invented, which can be projected directly into the viewer's eyes, it'll remain a problem.

In rock and roll's 40 year history (stone me yes, 'Rock Around The Clock' was 1954) there's been every conceivable kind of TV/video presentation of the live concert. You'll probably have seen quite a few of Paul's: the BBC had a stab at presenting the Fabs live from the Liverpool Empire, Shea Stadium was famously filmed, Wings had their *Rockshow* movie. Innovatively, Paul once came up with the idea of having a story set within a concert film, portraying animated mice living under the stage, but the movie (*The Bruce McMouse Show*) never saw the light of a projector. *Get Back*, the directed-by-Richard Lester film of the 1989/90 Paul McCartney World Tour was a definite step in the right direction, though, and it did. Acknowledging that home audiences have this definite disadvantage of "not being there" the movie juxtaposed stage action with pertinent (and impertinent) footage of Other Things, from beauty and wonder to blood and guts. It stretched and refreshed the tired rock film genre and helped to compensate for that darned Missing Dimension.

And now *Paul Is Live* has been assembled in similar vein, effectively combining dynamic New World Tour action with complementary offstage and library footage. And it certainly works, for though limited by that accursed "you have to be there" syndrome it combines neatly for a very rewarding 75 minutes of video. (And, as a real bonus, that infamous pre-show film, the one that caused such offence because it dared to show the sickening reality of animal abuse in an upfront manner, has been tacked onto the end of the tape. It's been re-edited especially for the purpose because the big triple-screen style doesn't lend itself to the TV small screen, but the effect remains the same.)

To nutshell it, what's so appealing about *Paul Is Live* is the way that, like the album whose title it shares, it has been very tightly edited. There's absolutely no faffing about — wham, wham, wham, one song ends and another begins. You've scarcely time to catch breath or permit the brain to contemplate the signals it's been fed when another onslaught is coming your way.

And there's one especially clever — one might even say charming — production value in *Paul Is Live*. In a world that can sometimes be too exact there's an obvious *lack* of continuity within each sequence. Continuity is the single most worrisome problem for a TV or film director — will whoever-it-is look precisely the same and be wearing precisely the same clothes from shot-to-shot, even though the scenes might have been filmed weeks or even months apart? People are employed especially to ensure that continuity is assured. Not for *Paul Is Live* though. Chucking convention out of the window, there's scarcely a song that hasn't been cut together from a number of *obviously* disparate performances. The clothes change, the hairstyles change, and it doesn't matter one tiny jot. If anything, it only serves to underline the breadth of the tour, the fact that not only did the songs and the musicians travel the world but the audiences were ecstatic from continent to continent. Take 'Let Me Roll It', for example: the colour footage was shot in Boulder, Colorado, the mono in Paris and the audience is Milanese. The colour bits of 'C'mon People' were filmed in Kansas City, the B&W in Paris, the audience bits are from Kansas City, Charlotte and Germany, and the whole thing is spliced up with film of Paul's autograph session at the FNAC record store in Paris.

Ironically, it's that B&W stuff from Paris that looks *really* good. The colour is nice enough but this mono, shot with a good old fashioned Super 8 camera, sometimes out of focus, always grainy, is really special. It looks like the sort of footage an amateur might shoot and be pretty happy about, yet its inclusion amid the professional colour footage serves, perversely, as an enhancement.

Besides all this, there are plenty other interesting little moments to watch out for, like brief celluloid glimpses of Paul guitar duetting with Carl Perkins, and Linda in the arms of Chuck Berry (looking for all the world like they've just married), both bits of film coming from the wondrous MPL archive. 'Looking For Changes' is enhanced by footage of a bear, standing in the middle of the Champs Elysees, distributing word cards to the controversial song à la Bob Dylan's promo for 'Subterranean Homesick Blues'. (And who is that inside the bear costume? you'll probably be wondering. Well, any similarity between the anonymous grizzly one and former 10cc drummer Kevin Godley — co-director of *Paul Is Live* with Aubrey Powell — might be entirely...correct.)

Though the *Paul Is Live* video is intended to complement the live album, there are differences between the two. The cameras were not at every show (nor, indeed, was every show recorded) so there is no corresponding footage for the Soundcheck section of the album. Instead, the video adds 'Let It Be', 'Yesterday' and 'Hey Jude'. There is film, though, of the blistering 'Kansas City', performed without prior rehearsal when the NWT visited that city, and it's as superb to watch as it is to listen to.

Bearing in mind the limits of the genre, *Paul Is Live* is just about as good a reminder of the New World Tour as is possible to achieve. Granted, it may not be as good as "being there" but as a keepsake of an amazingly fantastically wonderful event it's worth every penny.

PAUL IS LIVE
the video

Drive My Car
Let Me Roll It
Looking For Changes
Peace In The Neighbourhood
All My Loving
Good Rockin' Tonight
We Can Work It Out
Hope Of Deliverance
Michelle
Biker Like An Icon
Here, There And Everywhere
Magical Mystery Tour
C'mon People
Lady Madonna
Paperback Writer
Penny Lane
Live And Let Die
Kansas City
Let It Be
Yesterday
Hey Jude
pre-concert film

Dear John

I remember when we first met, in Woolton, at the village fête. It was a beautiful summer day and I walked in there and I saw you on the stage. And you were singing 'Come Go With Me', by the Del-Vikings. But you didn't know the words, so you made them up. "Come go with me to the penitentiary." It's not in the lyrics.

I remember writing our first songs together. We used to go my house, my Dad's house, and we used to smoke Ty-Phoo tea with this pipe that my Dad kept in a drawer. It didn't do much for us but it got us on the road.

We wanted to be famous.

I remember the visits to your Mum's house. Julia was a very handsome woman, very beautiful woman. She had long red hair and she played a ukulele. I'd never seen a woman who could do that. And I remember having to tell you the guitar chords, because you used to play the ukulele chords.

And then on your 21st birthday you got £100 off one of your rich relatives up in Edinburgh, so we decided we'd go to Spain. So we hitch-hiked out of Liverpool, got as far as Paris and decided to stop there, for a week. And eventually got our haircut, by a fellow called Jurgen, and that ended up being "the Beatle haircut".

I remember introducing you to my mate George, my schoolmate, and him getting into the group by playing 'Raunchy' on the top deck of a bus. You were impressed. And we met Ringo, who'd been working the whole season at Butlin's holiday camp – he was a seasoned professional! – but the beard had to go, and it did.

Later on we got a gig at the Cavern Club in Liverpool, which was officially a blues club. We didn't really know any blues numbers – we loved the blues but we didn't know any blues numbers – so we had to do announcements like "Ladies and Gentlemen, this is a great Big Bill Broonzy number called 'Wake Up Little Susie'". And they kept passing up little notes – "This is not the blues, this is not the blues. This is pop." But we kept going.

And then we ended up touring. It was a bloke called Larry Parnes who gave us our first tour. I remember we all changed our names for that tour – I changed mine to Paul Ramon, George became Carl Harrison and although people think you didn't really change your name I seem to remember you were Long John Silver for the duration of that tour. (Bang goes another myth.)

We'd be on a van touring later and we'd have the kind of night where the windscreen would break. We would be on the motorway going back up to Liverpool. It was freezing. So we had to lie on top of each other in the back of the van, creating a "Beatle sandwich". We got to know each other. These were the ways we got to know each other.

We got to Hamburg and met the likes of Little Richard, Gene Vincent…I remember Little Richard inviting us back to his hotel. He was looking at Ringo's ring and said, "I love that ring!" He said, "I've got a ring like that, I could give you a ring like that." So we all went back to the hotel with him. (We never got a ring.)

We went back with Gene Vincent to *his* hotel once. It was all going fine until he reached in his bedside drawer and pulled out a gun. We said, "Er, we've got to go, Gene, we've got to go…" We got out quick!

And then came the USA – New York City – where we met up with Phil Spector, the Ronettes, Supremes, our heroes, our heroines. And then, later, in LA, we met up with Elvis Presley for one great evening. We saw the boy on his home territory. He was the first person I ever saw with a remote control on a TV. Boy! He was a hero, man.

And then later, Ed Sullivan. We'd wanted to be famous, now we were getting *really* famous. I mean, imagine meeting Mitzi Gaynor in Miami!

Later, after that, recording at Abbey Road. I still remember doing 'Love Me Do'. You officially had the vocal "love me do" but, because you played the harmonica, George Martin suddenly said in the middle of the session, "Will Paul sing the line 'love me do', the crucial line?" I can still hear it to this day – you would go "Whaaa whaa", and I'd go "loove mee doo-oo". Nerves, man.

I remember doing the vocal to 'Kansas City' – well I couldn't quite get it, because it's hard to do all that stuff. You know, screaming out the top of your head. You came down from the control room and took me to one side and said "You can do it, you've just got to scream, you can do it." So, thank you. Thank you for that. I did it.

I remember writing 'A Day In The Life' with you, and the little look we gave each other as we wrote the line "I'd love to turn you on". We kinda knew what we were doing, you know. A sneaky little look.

After that, there was this girl called Yoko. Yoko Ono. She showed up at my house one day. It was John Cage's birthday and she said she wanted to get hold of manuscripts of various composers to give to him, and she wanted one from me and you. So I said, "Well, it's OK by me but you'll have to go and see John."

And she did...

After that I set up a couple of Brennell recording machines that we used to have and you stayed up all night and recorded *Two Virgins*. But you took the cover yourselves – nothing to do with me.

And then, after that, there were the phone calls to you. The joy for me, after all our business shit that we'd gone through, was that we were actually getting back together and communicating once again. And the joy as you told me about how you were baking bread now. And how you were playing with your little baby, Sean. That was great for me, because it gave me something to hold on to.

So now, years on, here we are. All these people. Here we are, assembled, to thank you for everything that you mean to all of us.

This letter comes with love from your friend, Paul.

John Lennon, you've made it. Tonight you are in the Rock 'n' Roll Hall of Fame.

God bless you.

Paul

PHOTOGRAPH : DAVID McGOUGH

As many of you will have seen in the Press, Paul and Linda made a lightning trip to New York on 19 January, where, that evening, at the Waldorf-Astoria hotel, Paul posthumously inducted John Lennon into the Rock 'n' Roll Hall of Fame. His speech took the form of an open letter to John, reproduced opposite.

PHOTOGRAPH : MARK ALLEN

Paul and Linda attended the London premiere of *Wayne's World 2* on 28 January, and went on from there to a party at the Hard Rock Café. Both events benefited LIPA, Paul's Liverpool Institute for Performing Arts project, which is rapidly coming together and due to open next year. The McCartneys were presented with a cheque for £25,000 from the Hard Rock Café International Foundation, officially launching later this year, the aims of which are to aid musical education, environmental causes and human crises. The £25,000 was raised from the Hard Rock's sales of Linda's veggie burgers. The picture shows Paul and Linda with *Wayne's World 2* star Mike Myers.

THE FIREMAN RUSHES IN

It was a secret, but not for long – Paul issued a third album in 1993. Mark Lewisohn spills the beans for *Club Sandwich*

Is it or isn't it? Is he or isn't he? And, moreover, Why? and What the hell...?

These were just some of the questions put to us shortly before Christmas when word leaked out that Paul McCartney might well have issued a new album under a pseudonym.

And here are the answers: it is, he is, why not and now listen...

He did. It IS Paul McCartney, in tandem with a chap who strictly formal people might call Martin Glover but who prefers to be called, indeed is better known in the music world as, Youth.

It is they, Paul and Youth, calling themselves The Fireman and their album *strawberries oceans ships forest*. Why not indeed.

Granted, you might not like the album. It's not easy to like. It's "ambient dance music" or "trance music" and it's *different*. But if we've said it once we've said it a thousand times about Paul McCartney: he has more strings to his bow than a string orchestra. You try telling him that he should concentrate only on rock and roll — already this decade he has co-written a 100-minute classical oratorio, and written and performed some minimalist music for an animated film about the French artist Honoré Daumier (shown recently on British TV), quite apart from all the rock stuff. So why not an ambient dance album too?

It didn't start out as an album, though...but you don't have to take my word for it — here's Paul and Youth to explain. Paul first. "I originally got in touch with Youth so I could ask him to do a couple of dance mixes from the *Off The Ground* project. He's a 'buzzy' character so I was glad when he agreed to do it. The brief from me was that he should only use stuff from our recordings, because dance mixes often feature a kick-drum sample or a James Brown snare sound and, as a consequence, the record ends up sounding a bit like someone else's. So I told Youth that I'd prefer any sound he might select to come off our recordings, mainly using *Off The Ground*."

Now Youth. "I didn't think it appropriate to remix any of the *Off The Ground* tracks the way I'd been briefed. I thought it would be better to do a more conceptual thing — that is, rather than remix a track I thought we should deconstruct the album into samples and then construct a new mix from those. And Paul liked the idea. He was into it, so I went for it."

At this point it might be worth looking into who Youth is, for he's certainly not your everyday music producer. Bass guitarist in the post-punk group Killing Joke he quit to carve an unlikely but stupendously successful career as producer, songwriter and remixer extraordinaire, three times nominated as Producer of the Year in the BPI (British music industry) awards. Who has he mixed? Who *hasn't* he mixed? The Cult, The Shamen, Maria McKee, Sugarcubes, Transglobal Underground, Wet Wet Wet, Blue Pearl, PM Dawn, James, The Mission, INXS, Erasure, U2, Wendy and Lisa, The Orb, Marc Almond, and so on and on and on. He's even mixed Jimi Hendrix, posthumously of course. He used to run a label called Wow Mr Modo and now he runs Dragonfly and Butterfly. Butterfly is also the name of his studio operation in South London, a truly remarkable set-up in a hippified Victorian detached house, with bands recording and mixing in every room, even in the toilet. "The idea is to create a very, very chilled out shanty tranquillity zone," Youth explains. (You can chuckle at his vocabulary but don't doubt his sincerity, sense of commitment or command of what's going on.) A 1992 *Q* magazine article about Youth was titled "Can this man save pop music?"

On the face of it, then, even allowing for Paul's penchant for unpredictable moves, this was an unlikely partnership. Youth, though, is as keen to be diverse as our Mr McCartney. "I like to explore whatever territories I creatively want to go in," he comments, "but as a producer you have to be commissioned, you have to wait to be asked. Okay, you can put a vibe out but you do have to wait to be asked. Luckily, Paul asked."

So they started work, Youth and his team — engineer Chris Potter and programmer Matt Austin — taking over Paul's studio for four days early in October 1992. The first day was spent reviewing the available tapes, then on the second day Youth invited Paul to join in the fun. It was a memorable session. "He only had four of five hours to spare so we just had a laugh," Youth recalls. "I got him to play a bit of banjo, a bit of Bill Black's original stand-up bass from Elvis Presley's 'Heartbreak Hotel' session, he played some flute things and did some whispering, and I just sampled it all up."

"It was great fun," confirms Paul, "because normally these are the bits that producers try to get me to shut-up about — they usually say, 'Stop messing around, Paul, sing the song properly' — but Youth wanted all the messing around. It was an interesting release for me."

Apart from this especially recorded material Youth used some vocal sections from 'Cosmically Conscious', a bass riff from one of the *Off The Ground* tracks is playing more or less throughout the album and a recording of poetry reading first issued as 'The Broadcast' on Wings' *Back To The Egg* album can be heard here and there throughout the production — Youth came upon this programmed on one of the discs in Paul's studio Chamberlain, like an early Fairlight synthesiser.

"I put all the ingredients together," says Youth, "told Paul I was going to mix it on the last night and suggested he pop down to have a look. So he came down with Linda and their children after attending the opening of Linda's photographic exhibition in Bath, and they all really got into what we were doing. Paul was blown away because he was hearing his album in a totally new context. And he also saw how we mixed — using the desk as an instrument and playing the desk. After I'd done one mix he asked, 'Is that it?' and I said, 'No, we're going to do a *lot!*' He ended staying until about four in the morning, and got totally into it. It was a very special night."

Just how totally Paul was "into it" can be measured by his immediate decision not to issue one of the mixes as a 12-inch single, as was the original aim, but to put out the lot as an album, all nine mixes, all 77 minutes. "I was planning to edit them into one single mix," says Youth, "but he said he wanted them as an album. I had slight reservations because if I had known it was going to be an album I would have done them slightly differently. As a bunch of 12-inch mixes they're excellent, very spontaneous and, though I don't want to get bogged down in the dogma of conceptual music, they have a charming naivete. But, to be honest, as an album it may fall a little short.

"But all due respect to Paul, though: he felt it was valid as an album and was saying, 'I don't care, I think it's great! I want it like this!' He didn't want anything changed, not even the titles that I gave to each mix on the night. I wasn't really thinking too much about them, they came spontaneously — it was a full moon that night so I was getting quite esoteric — 'transpiritual stomp' had a kind of pagan feel, I could imagine a caveman kicking up the dust to it, and 'sunrise mix' was the last one of the night, done as the sun was creeping up over the horizon.

"What was really nice for me is that I was determined to get back to the early Wings/White Album vibe. I didn't mention this to Paul but, funnily enough, he said to me, 'I've done all this conceptual stuff before, you know. You might think this is new but we used to do this in the '60s. Have you ever heard the White Album?' And I was saying, 'Yeah! It's been a big, big influence on me!' One of the most important things I learnt while working with Paul is that he's as fresh and enthusiastic as a 17-year-old kid. He's got an incredible supply of ideas, was very easy to work with and is very open. What's more, he's still hungry for it. I get jaded and I'm 33 and have done nothing, comparatively. And there he is: he's done such so much and he's *still* hungry. I found that very inspiring and learned a lot, a hell of a lot."

In November 1993, after a year on the shelf — which allowed time for the real *Off The Ground* and the New World Tour to permeate — *strawberries oceans ships forest* was issued. Not for the first time (refer to "Incognito" in *CS*61) Paul employed a pseudonym for the purpose, but neither he nor Youth will be drawn on why they chose The Fireman. "For various reasons it just seemed appropriate," is all Paul will say on the matter. In a more general sense Youth explains the theory behind the adopting of a moniker: "We didn't want the album to be seen as a gimmick, didn't want a big deal over it, although it wasn't hard for people to gather who was behind it. But we liked the idea that people might discover it accidentally," he says.

"I like it very much as a record and I think Youth did really good work on it," Paul concludes, "even though we didn't realise we were making an album and it's all really the same track remixed nine times. But it was good fun and we kept our integrity because although the sounds were speeded up, slowed down or whatever it's still us: the ingredients on The Fireman are still us. Not everyone will enjoy it, and I admit that your taste has to be in that direction for you to enjoy it, but I really like it as a record. I think it's a very interesting album."

The Youth of today - a publicity photo of Martin Glover

A LETTER TO AMERICA

Linda's record-breaking food is heading Stateside, so, attention all Americans — we'd appreciate an Alistair Cooke-like word in your ear...

Dear America

Fairmont, Minnesota, is not the sort of town visited by your average New World Tour. (Not that the NWT could ever be called "average", you understand.)

The first English settlers who came here in 1865 got out quick, not even waiting for the Sioux Uprising hereabouts to put them off the place.

No, it was the *cold* that sent them packing, and it doesn't appear to have warmed up much since. At least, it was still under ice in January 1994, when I stepped out of an eight-seater plane and was not so much hit in the face by the winter wind as sledgehammered.

Today, they said, it was "quite mild" — the temperature being minus 40. "Sure, that's mild, sir," they insisted. "Why, last week it was 62 below."

It is *so* cold in Fairmont, Minnesota, that the guys hereabouts drive their pickup trucks across the lakes. The driver showed me. "Look, here we are, speeding across ice 15 inches thick. Course there are several fathoms of cold, cold water underneath but the last time anybody fell in was...why, I think it was last..." Yes, thank you *very* much.

Anyway, the point is that given the annual icefall, Fairmont, Minnesota, is not the sort of place that rivals Orlando or California as a first choice for winter sunseekers. In fact, you could possibly spend your whole life working for *National Geographic* and not know of Fairmont, Minnesota, with its 10,000 residents, 22 lakes and the Indian stone arrowheads you can dig up and date back to 4000 BC.

But I am here to tell you that Fairmont, Minnesota, is going on the map. In years to come, when historians deliberate on why and when the world saw the light and stopped eating animals, Fairmont, Minnesota, will have its glory day. Hallowed will be its name.

Fairmont, Minnesota, is going on the map as the birthplace of the Second American Revolution — The Food Revolution.

For it is here, at the aptly named Fairmont Foods Of Minnesota, that come May Linda's meatless meals will be cooked for the first time in America. *[At last we're getting someplace— Ed.]*

We know you've had it tough in the States. In Britain we've been eating Linda's food for three years now — in fact we eat so much of it that her range of ready-made veggie dinners is the number one best-seller in the UK. Anyway, as I said, now America is coming to dinner too. From May, Fairmont Foods will be marketing *Linda McCartney's Home Style Cooking* in the sizzling shape of spaghetti, lasagna, pasta provençale, fettucini primavera, rigatoni marinara, chili and cheddar, burrito o'le, chili enchilada and fettucini alfredo.

What's in them? I'll tell you what *isn't* in them — meat. Linda used wheat protein and vegetable protein to create these meals — I think you call them *entrées* — that look and cook like meat but ain't. Listen, all you really need to know is that the main ingredient is *taste*.

Would I fib you? Seriously, *taste* is the test of this stuff. You could feed these meals to a redneck who thinks that vegetarianism is next to communism and *he wouldn't know*. You should try it, it's probably a hell of a laugh.

Of course, being American, you think death is an option — you keep your calorie chart next to your jogging shoes and you worry about what you eat. Worry not because this new food of Linda's is low in salt (I know you worry about that) and *zilch* in cholesterol (and you *ought* to worry about cholesterol — if more people realised the dangers of this little vein-blocker then meat would be off the supermarket shelves overnight).

But the best thing about Linda's food coming to America is this — all you people out there who want to eat less beef (and that's 70,000,000 Americans at the last count) get to have some *fun* food at last. It's true. Until now the meaties got to eat all the fun stuff — all those burgers and fast foods are made for the meaties. Until Linda dawned on us, vegetarian fun food was *stew* and the nearest we veggies got to fast food was throwing a cheese salad across the room.

But with these *entrées*, as you insist on calling them, this is *whizz food*. Forget fast, get your chili enchilada, whack it in the microwave, *ping!* and suddenly everyone is asking how you get to have Linda McCartney cooking at your place. (It's that *homey*, as you Americans say.)

And if you're worried about how far Linda Food has been tried and tested you should know that they're the meatless meals Britain likes the best. And before *we* even got to eat it I did hear whisper that every dish got the Thumbs Aloft from a certain person known for that sign. (Linda McCartney's meatless meals — tested on Beatles, not on animals.)

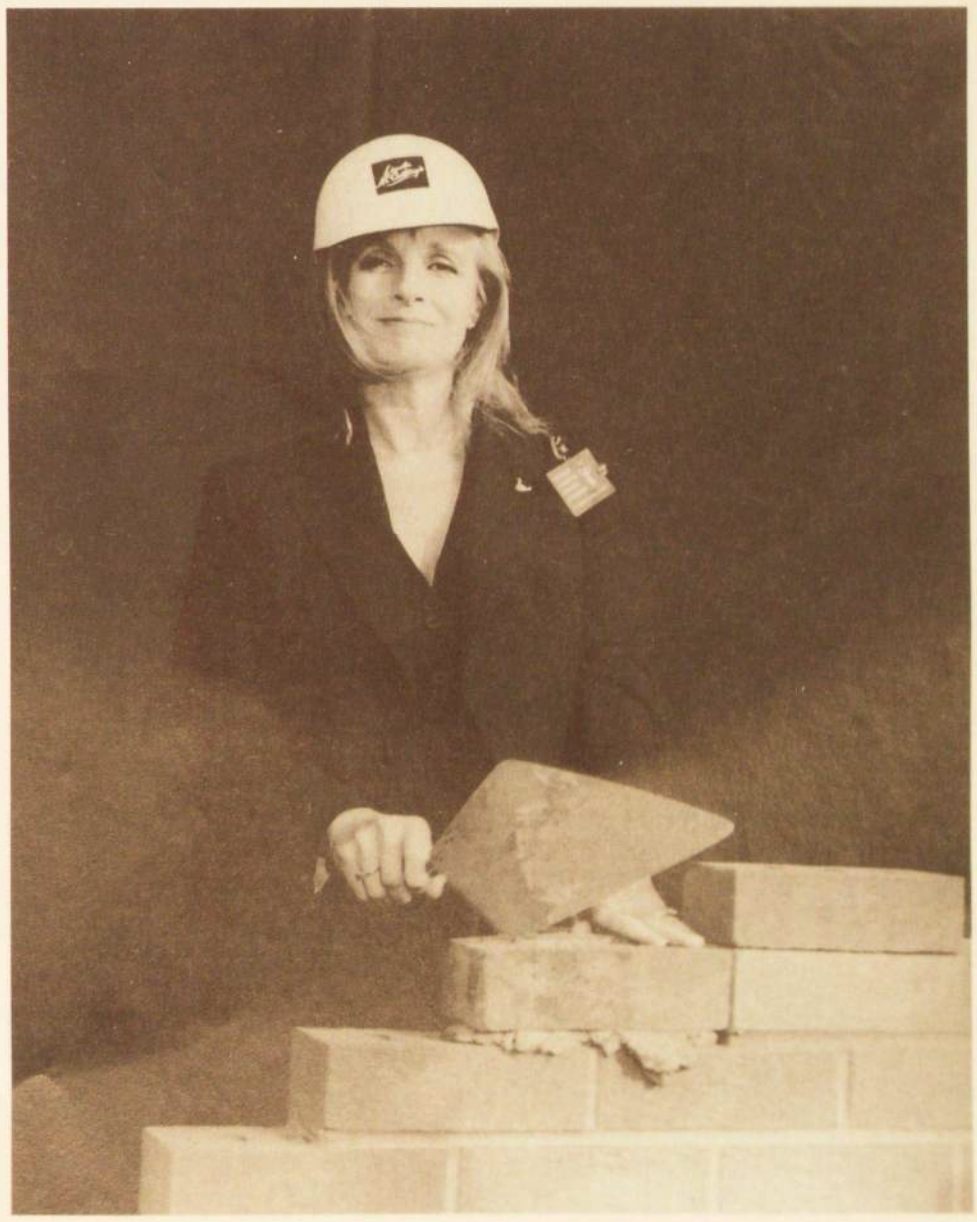
Anyway, I can't sit around here gossiping. Linda's meals *(alright! "entrées")* will be available from May, initially in Denver, Minneapolis, St Louis and Chicago. If you don't happen to live near any of those places I suggest you speak very loudly to your local supermarket manager and I'm sure he or she will get on the case.

All the best,

Geoff Baker

PS. I could mention that we're talking Clear Conscience Cooking here, but I guess you already know that.

... and there's plenty happening on the British front, too. On 10 February Linda travelled to Fakenham, in Norfolk, to lay the foundation stone for a £10m factory dedicated exclusively to the making of vegetarian food - and in particular her best-selling range of meatless meals. The factory is expected to start producing in October.



MINING THE FILM AND VIDEO ARCHIVE

Once more into the archive, dear friends

WITH A LITTLE LUCK

Following up the runaway success of 'Mull Of Kintyre' was always going to be a tricky task. As we remembered in the last *Sandwich*, not only had it become Paul's biggest selling single in Britain but it was atypical of his work, casting Paul (albeit not for the first time) as a balladeer when he was, and remains, impossible to pigeon-hole anything like so easily.

Also, 'Mull Of Kintyre' had been a single pure and simple, not a 45 the primary purpose of which was to increase sales of an album. The successor to 'Mull' had to be an album track, though, because Wings' next LP, *London Town*, was virtually in-the-can and due out soon afterwards. By popular consensus the chirpy and optimistic 'With A Little Luck' was the prime cut so it became the follow-up single in March 1978, just a fortnight after the multi-million selling 'Mull' had finally exited the Top 50.

Following the clutch of promos for 'Mull', 'With A Little Luck' was a relatively simple affair: there was only one video and it was taped in a single day. Echoes of 'Hey Jude' abounded — 'With A Little Luck' was also shot at Twickenham, it too was directed by Michael Lindsay-Hogg, it too was a straightforward performance video, and Wings, like the Beatles ten years earlier, were set up on a low podium surrounded by people of all creeds and colours, young children to young adults, some dreadlocked, one even in Army uniform. There was only one real difference: in 'Hey Jude' the crowd had mingled, in 'With A Little Luck' they bopped.

Wings were a Fab Three at this time, although they had been a Fab Five when 'With A Little Luck' was recorded, a year earlier, about a motor yacht moored off the Virgin Islands. Now they were on the verge of becoming a foursome again, with drummer Steve Holly about to enlist. Steve's very first engagement with the band, point of fact, was to mime the drum part in this 'With A Little Luck' video.

As it turned out, 'With A Little Luck' didn't scale the heights reached by its record-breaking predecessor, but it didn't fare too badly either, climbing to a more than creditable fifth position on the British chart and remaining visible for two months. At a time when Paul was in the middle of a three-year sabbatical from concert performances the video effortlessly fulfilled its single aim: to promote worldwide Wings' new release with the maximum effect but the minimum effort.

PHOTOGRAPHS: DAVID THORPE

MY BRAVE FACE

Ah, the beauty of the Video Archive column — one can jump *years* within sentences, leaping from the inexpensive, somewhat innocent promo for 'With A Little Luck' to the slick video for 'My Brave Face', the lead single from *Flowers In The Dirt* five years ago. (Yikes.)

And, like the song itself, what a clever piece of work the 'My Brave Face' video was. Inside four minutes it gave viewers first sight of the newly assembled World Tour Band, by way of some terrific B&W rehearsal footage, and insight into Paul's attitude towards the mini-industry that is collecting McCartney and Beatles memorabilia. And some superb Beatles film clips were thrown in along the way too.

The memorabilia business became big business at the other end of the 1980s, when auction houses renowned for their Picasso sales suddenly generated big bucks for Beatles stuff. It caused a certain degree of puzzlement among the former Fabs, to say the least, when they saw things they'd once given away free changing hands for thousands of pounds. So the 'My Brave Face' video presented a fictional (but believable) case of collecting-mania gone too far — a Japanese man prepared to employ teams of twilight-hour burglars to jemmy their way into security archives and steal their precious booty. "I'm one of the biggest collectors of Paul McCartney memorabilia in Japan, if not the world," the man boasts, "...it is my passion, an all consuming indulgence. And this is my latest acquisition." As he inserts a video tape the acquisition giving him such pride is revealed — it's the 'My Brave Face' promo.

Later on, our deadly serious Japanese pal can contain himself no longer, revealing his darkest secrets but proudest joys — "I've got films they don't even know about," he confides, boasting "Paul McCartney would love to know where this got to." And he unzips a suit bag to reveal Paul's original *Sgt Pepper* costume.

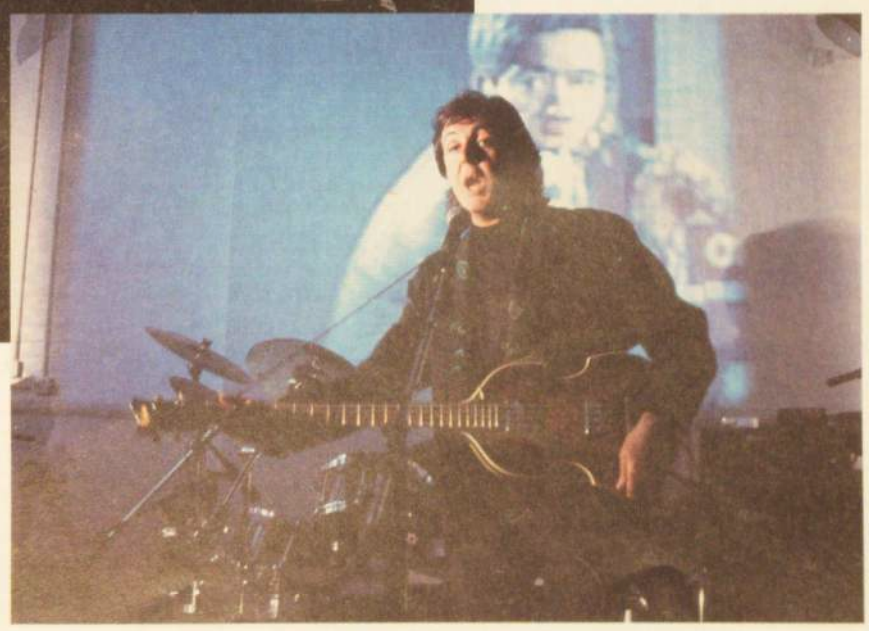
In truth, Paul knows exactly where the suit got to, because he still has it, locked away in a place so secure that breaking-and-entering would be beyond even our imaginary friend, or the real-life people like him. It might even be the same place that he keeps his unique home-movies of the Beatles, seen in tantalisingly short glimpses in this video — the group prancing around a beach in Victorian bathing costumes, looning in a Liverpool park, playing music on stage in America and cards for dollar bills backstage somewhere in that great continent.

Directed by Roger Lunn, and shot over two days (10-11 April 1989), the 'My Brave Face' video was a real talking point among fans when it hit the small screen. If anything, one could argue, it was almost too good: viewers were so taken with the visuals that the song itself took a mental backseat. We've all heard the expression "nice video, shame about the song"; in the case of 'My Brave Face' it was more a case of "nice video, shame about not noticing the song".

Which may well be why a second video was made for 'My Brace Face'. Called 'The Making Of My Brave Face', but also known as 'The Making Of The Promo Promo', this one dropped the storyboard element about the memorabilia collector and concentrated on performance — in particular, on the filming of the band performance for the first video. (Got that?)

Directed by Sebastien Dewsbery and edited by Tim Hunt, 'The Making Of...' featured wall to wall "fly on the wall" bits and pieces from the shooting of the first promo: posing, mugging, clowning, camera loading, meter reading, guitar picking, tuning, strumming and almost everything else ending in -ing except for fussing and fighting (my friends) and one or two other activities we'd best not dwell on here.

Without so much to occupy the eyes one could appreciate the music all the more and realise that 'My Brave Face' was not only Paul's best single since 'No More Lonely Nights' five years earlier but also a great launching pad for *Flowers In The Dirt* and the record-shattering World Tour that followed.



PHOTOGRAPH: PETER KERNOT

AND IN THE GREEN CORNER

Will the man ever shut up? NO. Emphatically no. And why should he, when there's so much to be said and governments aren't saying it for us? Continuing the theme from the New World Tour, Paul McCartney would like a few moments of your time (and, ideally, a whole lot more) to consider the dirty deed that is whaling

Quite aside from all the gruesome facts, I have a personal, *emotional* view of the whaling issue, and it's that we, as human beings, are mammals, and the largest mammal living on this planet is the whale. It's the biggest one of our species. So right there, on a purely passionate level, I have a great respect and a great love for it. I love to see footage of a whale swimming around and hate to see footage of a whale being harpooned, blown up or cut up.

We took the New World Tour to Norway realising that we were going to get a bit of flak for our anti-whaling stance. In fact, we nearly boycotted the concert — we'd been asked by Greenpeace to avoid anything to do with Norway — but I thought no, that would be hitting the wrong people. Our fans aren't the ones who deserve to be punished. As you can imagine, though, whaling was the first question at the press conference — they even sent people from the whaling authorities to tackle me. But I just said to them, "I'm sorry, this may be very embarrassing for you, but I really am against this. These are very beautiful creatures, I think they're worth saving."

The point they always make is that it's their traditional way to make a living, and of course this question does have to be addressed. You can't just say "tough". But I reply that the traditional way to make a living where I come from, Liverpool, was to sell slaves, but there came a point when people realised that it was a wicked trade and that it had to stop. I don't think the Norwegians were too pleased for whaling to be compared with slavery but in my view it *is* comparable — whereas once it was a way to earn a living it is no longer acceptable. I also realise that I am, in many ways, an intruder on the Norwegians' way of life, but I see myself as a citizen of the world, of the planet — I don't recognise arbitrary boundaries anymore, particularly when we're talking about whaling.

The modern way for whalers to earn a living might be to take a boat out and let tourists do whale *watching* — we researched a few figures as to what the whalers earn from killing and what they could earn from providing facilities for whale watching and there's a good case that they could make a *better* living with whale watching. And it would certainly be more popular with the international community.

Slavery isn't the only relevant analogy. Remember Mrs Pankhurst? She had to fight like mad to get women the vote, now it seems like second nature — you couldn't imagine a world where women don't vote, it would be so derogatory to suggest that they didn't have the intelligence. But she had to *fight* for that, and you better believe that she wasn't popular. People *hated* her. And of course there was slavery — in Texas they *certainly* didn't want to give up their slaves, but they had to because it was *wrong*. And so it is with whaling. And there aren't an awful lot of people eating whale meat these days anyway.

If I wanted an easy life I could sit down and shut up. But I can't — this is too important. At press conferences people say to me "Why not AIDS? Why not this, that or the other issue?" and I say if we don't get *this* issue right, the planet, there's no forum to have *any* other issues. And then people say, "But why are you bothering about this, isn't it the job of the government?" And I say, "You're damn right it is!" We the people want governments to get more involved, we look to governments to give us a lead, and if they start doing it then I promise to sit down and shut up. But as long as I see them neglecting their duty I'll keep coming on strong. Politicians might wear lapel badges saying "I'm Green" but they don't follow it up with policies.

There is something very exciting on the whaling agenda at the moment, though, and that's the potential setting up by the International Whaling Commission — backed by Greenpeace — of the **Southern Ocean Sanctuary**. If it's adopted then all the waters around the Antarctic will be closed to commercial whaling for 50 years. The final yes or no decision is expected at the next IWC meeting in Mexico in May but Japan, unfortunately, is putting in a massive effort to stop the scheme.

More than 1,500,000 whales have been killed so far in those waters — it's high time that the practice was ended once and for all, and I'd like to urge everyone reading this to support the establishing of the Southern Ocean Sanctuary. If there's enough support it will definitely go through and be a fantastic advance.

✍ **For further information about the Southern Ocean Sanctuary or the general campaign to prevent whaling write to *Greenpeace, Canonbury Villas, London N1 2PN, England*, or to the local Greenpeace branch in your own country.**

PHOTOGRAPH: DAVID MORGAN

WRITE AWAY

Your chance to get questions answered

Q

What was the full running order for Paul's January 1991 *Unplugged* performance? I know that not everything was included on the *Official Bootleg* album.
David Carter, Arlington, Virginia, USA

The full list, as performed on the night, was 'Mean Woman Blues', 'Matchbox', 'Midnight Special', 'I Lost My Little Girl', 'Here, There And Everywhere', 'San Francisco Bay Blues', 'We Can Work It Out' (two takes), 'Blue Moon Of Kentucky', 'I've Just Seen A Face', 'Every Night', 'Be-Bop-A-Lula', 'She's A Woman', 'And I Love Her', 'The Fool', 'Things We Said Today', 'That Would Be Something', 'Blackbird', 'Hi-Heel Sneakers', 'Good Rockin' Tonight', 'Junk', 'Ain't No Sunshine', 'We Can Work It Out' (again) and 'Singing The Blues'.

As you say, David, not everything was included on the album, which excluded 'Mean Woman Blues', 'Matchbox', 'Midnight Special', 'The Fool' and 'Things We Said Today', and included only one take of 'We Can Work It Out'. But 'Things We Said Today' and 'Mean Woman Blues' were issued on the recent 'Biker Like An Icon' CD single (albeit only in Europe) and also on the double-CD *Off The Ground — The Complete Works* (albeit only in Germany), and 'Midnight Special' popped up on a limited edition CD given out to British DJs last year.

Q

I've heard that Paul has a music shop in London, or somewhere in England. Would you please give me the name and address if it's true.
Kimmo Keikkinen, Kauniainen, Finland

Gladly, Kimmo, if it was true — there's not much point in having a shop if people don't know where it is. But Paul doesn't have one, and has no plans to go into the retail business.

Q

I recently found a Mike McGear single called 'Do Nothing All Day'. It was released in 1976, just two years after Mike and Paul made the **McGear* album together, so I was wondering if brother Paul was involved in the single — especially as the composer's name, mysteriously, is given as "Unknown". *Someone* must have written it!
Will Hammond, Adelaide, Australia

It would seem likely, Will, but the simple answer is no, Paul was not involved in 'Do Nothing All Day' at all.

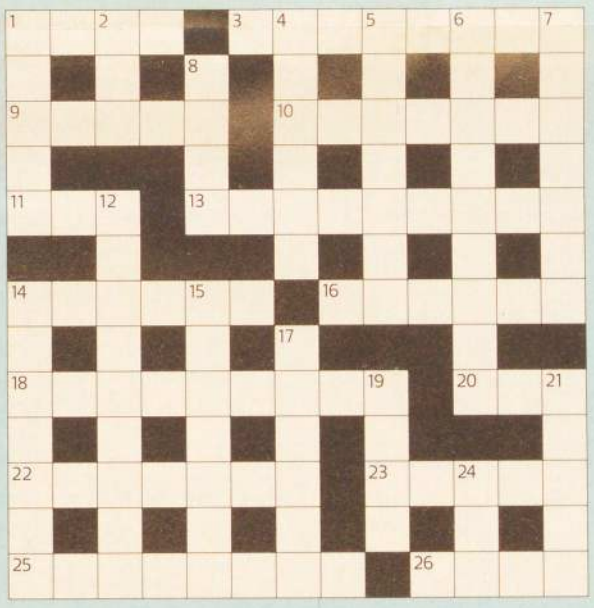
Q

Does Linda still plan to release her début album? It's bad enough waiting four years for a new Kate Bush album but at 20 years I think Linda is stretching things a bit!
Robert Brown, Colchester, England

Linda still has a number of unreleased songs finished, mixed and "in the can" and, as you say, they've been there for a number of years now. There are no plans for them to be issued at present.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

SPRING CROSSWORD



ACROSS
1 Engage in games, perform music (4)
3 Beatles song (8)
9 Statuette awarded by the Academy of Motion Picture Arts and Sciences (5)
10 One who seeks to reduce weight by diet and excercise (7)
11 Person or thing that gains wide appeal (3)
13 Citadel of Athens on which the Parthenon and the Erechhtheum stand (9)
14 Gypsy (6)
16 Person or thing that is mysterious or puzzling (6)
18 Social gathering for men only (4,5)
20 Helpful hint, warning or other piece of information (3)
22 Free time for ease, relaxation etc. (7)
23 Long rope with a running noose at one end (5)
25 Withdraws, places of retirement (8)
26 Gala, bazaar or feast day (4)

DOWN
1 Slang name for a dog (5)
2 Part of an unbroken curved line (3)
4 Guarantee or protect against risks, loss etc. (6)
5 (Of a road bend) curving very sharply (7)
6 Charles Chaplin film (9)
7 The continents of Europe and Asia considered as a whole (7)
8 Operatic song for solo voice (4)
12 Person who plays the kettledrum (9)
14 Cattle or horse thief (7)
15 Eighth planet from the sun (7)
17 The eastern hemisphere (6)
19 University situated at New Haven, Conneticut (4)
21 Lying face downwards (5)
24 'Peggy ___' (Buddy Holly) (3)

Solution to the Christmas Maccagram

THE MAN THAT HATH
NOT MUSIC IN HIMSELF
NOR IS NOT MOVED
WITH CONCORD OF
SWEET SOUNDS IS FIT
FOR TREASONS
STRATAGEMS AND
SPOILS

MORE SONGS TO TREASURE (and win)

There's yet another CD compilation of great music published by MPL, and three lucky readers can win a copy

In business, as anyone will tell you, it's no use trying to sell something if likely customers don't know what you've got. You have to remind them.

You could advertise, of course, doling out money until you're account is in the red. Or spend all day talking on the telephone until you're blue in the face. Or send letters and faxes until you're decidedly browned off and your fingers are a grubby shade of black.

Being, though, that the music publishing business is all about music — living, breathing, emotive music — by far the best way to advertise your wares (known in the trade as copyrights) is to put together a "sampler" collection of recordings and press it into the readily receptive hand of a likely client.

In 1992, Paul's MPL company put together *MPL's Treasury Of Songs — The Standards*, a double CD featuring 40 proudly published tunes. (You could read all about it in *CS*64.) Now there's a follow-up, *MPL's Treasury Of Songs — The Rock 'n' Roll Classics*, a single CD showcasing 21 classics born of the early rock era. There's 'Blue Jean Bop' by the inimitable Gene Vincent, 'Sherry', 'Walk Like A Man' and 'Big Girls Don't Cry' by the Four Seasons, the perennial 'Unchained Melody' (performed here by the Righteous Brothers), 'Oh Boy!' by Buddy Holly and the Crickets and other Holly tunes 'Rave On' (Rick Nelson), 'True Love Ways' (Peter and Gordon) and 'It's So Easy' (Linda Ronstadt). There's 'Tallahassee Lassie' by Freddy Cannon, the beautiful 'Tragedy' by the Fleetwoods (the naughty bootleg collectors among you will know of Wings' officially unreleased recording of this), 'Real Wild Child' by Jerry Lee Lewis, '(Let's Have A) Party' by Wanda Jackson and many others. (If you followed Wanda's advice and stuck this CD on, your party guests would be guaranteed a great time.)

The public can't buy "samplers" because they're not made for commercial sale, and not many discs are pressed anyway, so collectors scrabble to get their hands on copies. But three *Sandwich* readers can be fortunate enough to win a copy of *MPL's Treasury Of Songs — The Rock 'n' Roll Classics* in another of our very popular free draws. All you have to do is this...

Send a postcard (or sealed-down envelope) bearing your name, address and Fun Club membership number to: **Rock 'n' Roll Classics Draw, The Paul McCartney Fun Club, PO Box 110, Westcliff, Essex, SS0 8NW, England.** Please do not use your entry to convey any other Club request or correspondence. Entries must be received by 31 May but please note that only one entry per person will be accepted — multiple entries will result in disqualification.

Answers to the Buddy Holly Week Rock 'n' Roll Brain of Britain Quiz (in the Autumn *CS*) were as follows:

1. Robert Ridarelli. 2. The Bobbettes. 3. King Creole. 4. Jerry Byrne. 5. Otis Williams and the Charms. 6. 'Rip It Up'. 7. 'Rip It Up'. (Again.) 8. 'I Go Ape'. 9. 'Nothin' Shakin' (But The Leaves On The Trees)' 10. The Crests.

Congratulations to John Adam of Arbroath, Scotland, who won a signed Paul McCartney album.

THE NEW WORLD TOUR

PHOTOGRAPH: MASSA

FEBRUARY 1993

18 Forum, Assage, Milan, Italy
19 Forum, Assage, Milan, Italy
22 Festhalle, Frankfurt, Germany
23 Festhalle, Frankfurt, Germany

MARCH 1993

5 Subiaco Oval, Perth, Australia
9 Melbourne Cricket Ground, Melbourne, Australia
10 Melbourne Cricket Ground, Melbourne, Australia
13 The Oval, Adelaide, Australia
16 Sydney Entertainment Centre, Sydney, Australia
17 Sydney Entertainment Centre, Sydney, Australia
20 Sydney Entertainment Centre, Sydney, Australia
22 Parramatta Stadium, Sydney, Australia
23 Parramatta Stadium, Sydney, Australia
27 Western Springs Stadium, Auckland, New Zealand

APRIL 1993

14 Sam Boyd Silver Bowl, Las Vegas, USA
16 Hollywood Bowl, Los Angeles, USA ["Earth Day" concert]
17 Anaheim Stadium, Anaheim, Los Angeles, USA
20 Aggie Memorial Stadium, Las Cruces, New Mexico, USA
22 Astrodome, Houston, USA
24 Louisiana Superdome, New Orleans, USA
27 Liberty Bowl Memorial Stadium, Memphis, USA
29 Busch Stadium, St Louis, USA

MAY 1993

1 Georgia Dome, Atlanta, USA
5 Cincinnati Riverfront Stadium, Cincinnati, USA
7 Williams-Brice Stadium, Columbia, South Carolina, USA
9 Florida Citrus Bowl Football Stadium, Orlando, USA
21 Winnipeg Stadium, Winnipeg, Canada
23 HHH Metrodome, Minneapolis, USA
26 Folsom Stadium, Boulder, Colorado, USA
29 Alamodome, San Antonio, USA
31 Arrowhead Stadium, Kansas City, USA

JUNE 1993

2 Milwaukee County Stadium, Milwaukee, USA
4 Pontiac Silverdome, Pontiac, Detroit, USA
6 Toronto Exhibition Stadium, Toronto, Canada
11 Giants Stadium, East Rutherford, New Jersey, USA
13 Veterans Stadium, Philadelphia, USA
15 Blockbuster Pavilion, Charlotte, North Carolina, USA

SEPTEMBER 1993

3 Waldbuehne, Berlin, Germany
5 Stadhalle, Vienna, Austria
6 Stadhalle, Vienna, Austria
9 Olympiahalle, Munich, Germany
11 Earl's Court, London, England
14 Earl's Court, London, England
15 Earl's Court, London, England
18 Westfalenhalle, Dortmund, Germany
19 Westfalenhalle, Dortmund, Germany
21 Westfalenhalle, Dortmund, Germany
23 H M Schleyer-Halle, Stuttgart, Germany
25 Scandinavium, Gothenburg, Sweden
27 Oslo Spektrum, Oslo, Norway
28 Oslo Spektrum, Oslo, Norway

OCTOBER 1993

1 Stockholm Globen Arena, Stockholm, Sweden
3 Maimarkthalle, Mannheim, Germany
5 H M Schleyer-Halle, Stuttgart, Germany
6 Festhalle, Frankfurt, Germany
9 Ahoy Sportpaleis, Rotterdam, The Netherlands
10 Ahoy Sportpaleis, Rotterdam, The Netherlands
13 Palais Omnisports de Bercy, Paris, France
14 Palais Omnisports de Bercy, Paris, France
17 Flanders Expo, Ghent, Belgium
20 Zenith, Toulon, France
22 Palasport, Florence, Italy
23 Palasport, Florence, Italy
26 Palau San Jordi, Barcelona, Spain
27 Palau San Jordi, Barcelona, Spain

NOVEMBER 1993

12 Tokyo Dome, Tokyo, Japan
14 Tokyo Dome, Tokyo, Japan
15 Tokyo Dome, Tokyo, Japan
18 Fukuoka Dome, Fukuoka, Japan
19 Fukuoka Dome, Fukuoka, Japan
25 Autodromo Hermanos Rodriguez, Mexico City, Mexico
27 Autodromo Hermanos Rodriguez, Mexico City, Mexico

DECEMBER 1993

3 Pacaembu Stadium, São Paulo, Brazil
5 Paulo Leminski Rock, Curitiba, Brazil
10 Estadio River Plate, Buenos Aires, Argentina
11 Estadio River Plate, Buenos Aires, Argentina
12 Estadio River Plate, Buenos Aires, Argentina
16 Estadio Naçional, Santiago, Chile

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